Stolen Art Alert

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November 1983

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THE METROPOLITAN MUSEUM OF ART
LIBRARY
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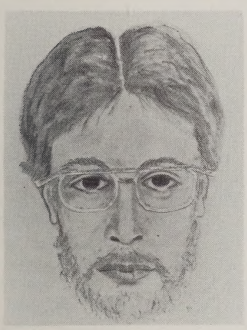
In This Issue: Print Thief Afoot



Artist's sketch of the man sought for questioning in the theft of the Rembrandt etchings.

Two Rembrandt etchings were stolen from the National Gallery of Canada, Ottawa, by a thief whom the police have described as being very meticulous. The thief is believed to be a man who visited the museum using the name Dr. Thomas F. Cruz and gained access to the collection by telling staff members he was writing a book on Rembrandt. Dr. Cruz first visited the museum in September when he reviewed fourteen Rembrandt prints. At that time he impressed the museum staff with his knowledge of Rembrandt and his careful handling of the prints. On his second visit, October 14, he returned wearing white museum gloves. It was after this visit that a curator noted that two of the etchings had been substituted with photocopies. These copies were printed on contemporary Japanese type paper which approximates the appearance and texture of the paper Rembrandt used. Police report that the thief even went to the trouble of securing one of the photocopies to its mat with archival tape, and he incised a false platemark on the other reproduction. In addition, he added initials in red ink to the back of one of the copies to suggest a collector's stamp.

The etchings stolen from the National Gallery are *The Presentation in the Temple: In the Dark Manner* and *Clement de Jonghe, Printseller* (see nos. 1020-1 in this issue).

The alleged doctor left the telephone number of an answering service in Syracuse, N.Y. Police report that their investigations show that Dr. Cruz has approached other print collections, including one in Connecticut and another in New York State, where three Rembrandt prints are missing. Upon learning of the Ottawa theft, staff members of a Syracuse collection checked their records and report that a Dr. Cruz studied the Rembrandt prints in their collection on several occasions during July and August. The following three etchings are missing from the Syracuse collection (they will be catalogued in the December issue of *Stolen Art Alert):*

1. *Faust in his Study, Watching a Magic Disk,* 1652, IV/IV.
(Ref.: Münz, *Rembrandt Etchings,* 1952, Vol. 1, No. 323)
2. *Jan Antonides van der Linden,* ca. 1665.
(Ref. Münz, *Rembrandt Etchings,* 1952, Vol. 1, No. 94).
3. *Samuel Manasseh Ben Israel,* 1636.
(Ref.: Münz, *Rembrandt Etchings,* 1952, Vol. 1, No. 63).

After the Ottawa theft had been made public, IFAR contacted a number of New York City print collections and found that Dr. Cruz has been active. We learned that in August he contacted a New York auction house and brought in three Rembrandt prints for appraisal. A comparison of descriptions reveals that these were the same three prints stolen during August in Syracuse, New York.

The police have furnished IFAR with the following description of Dr. Cruz: about 30 years old, slight build, six feet tall, well-groomed, wears wire-rim glasses, has dark brown hair and a dark brown beard (sparse on the cheeks). Anyone having any information relating to this theft is urged to contact IFAR or Interpol, Canada.

Clement de Jonghe, Printseller.

The Presentation in the Temple.

The five etchings were recovered by FBI agents on November 5th from a Grand Central Station locker, after IFAR received an anonymous call identifying their whereabouts. The thief remains at large, and the investigation continues.

(The story of the recovery will appear in the December issue of the *Stolen Art Alert.*)

Lynn Stowell Pearson

Galleries Victims of Fraudulent Consignment Scheme

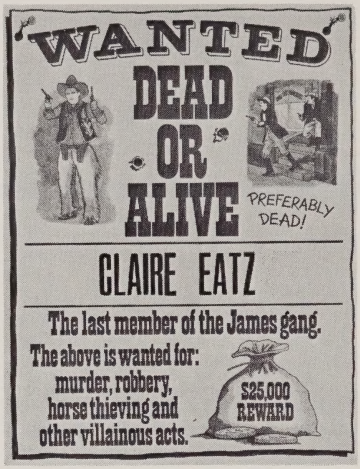
This photograph of Claire Eatz was taken in July 1978.

"This woman has such attractive facial features that, well if you saw her on the street, it would bring tears to your eyes," said a New Jersey sheriff's officer. One might almost think he was describing some exquisite stolen portrait he happened to recover. The subject of his superlatives, however, is a woman accused of a devious scam that allowed her to cheat several art dealers out of hundreds of thousands of dollars.

Mrs. Claire Ormsby Eatz ran the Rothschild Gallery out of her home in Bridgewater, N.J. One of her business practices, according to depositions filed in two courts, consists of taking a painting on consignment and selling it without paying her consignor. On at least two occasions, she waited for her buyer to sell the work to another gallery, then received the same work on consignment from the second gallery, and later refused to remit payment or return the painting. In effect, two dealers paid for the same painting; each dealer never imagined that another dealer might hold title, and each dealer had consigned the painting to Mrs. Eatz.

Several of Mrs. Eatz's victims have described her to IFAR as a smooth and polished con artist, a habitual yet convincing liar. Others, though, question the rationality of some of her actions. The FBI is investigating her in New Jersey and New Mexico, but agents in both states declined to give details.

Forrest Fenn, president of Fenn Galleries Ltd., Santa Fe, N.M., told IFAR he wants to see Mrs. Eatz in prison. Mr. Fenn's nightmare with Mrs. Eatz began on March 4 of this year when she telephoned him to say she had a client interested in a Henry Farny painting which he had on consignment. He sent her photographs of *Moving Camp,* a 16 x 10" gouache done in 1902. Soon after they made a consignment agreement whereby the painting would list for $175,000 and net $150,000. On March 10 Fenn Galleries shipped the Farny to Mrs. Eatz, who agreed to pay by April 1 either in person or through the mail.



Neil Morris, a New York art dealer who consigned a painting to Claire Eatz, had this variation of a Jesse James poster printed when Mrs. Eatz disappeared without paying him.

When Mr. Fenn received no money by April 9, he telephoned Mrs. Eatz. She told him that her client had paid with a check from a London bank, and there was a delay in clearing it. Ten days later, Mr. Fenn had still received no money.

On April 29, Mrs. Eatz called Fenn Galleries to inform them that she hadn't yet wired the money, but instead would send a check in a certified letter that day. The long-awaited letter arrived on May 9. However, as Mr. Fenn testified in his suit against Mrs. Eatz, "I personally opened the envelope in the presence of witnesses. The envelope contained one folded blank brown bond paper. There was no check."

When Mr. Fenn called Mrs. Eatz, she said she didn't believe the envelope was empty and she refused to wire money. Over the next two days he repeatedly explained to her the procedure for putting a stop payment on a check, but she always answered that she couldn't take a chance on losing $150,000 twice. She also said that his continual requests for money constituted harrassment, and she accused him of impugning her reputation. During one conversation she told him, "It hurts me to think that you think you've been cheated, and it hasn't occurred to you that I may have lost a lot of money...And I haven't done anything that hasn't been right. This is just Murphy's Law."

On May 13, Peter J. Cossman, Mr. Fenn's attorney, filed a verified complaint for replevin, attachment and other relief with the Superior Court of New Jersey in Somerset County. On May 16, Judge Robert E. Gaynor ordered that defendant Claire Eatz show cause in court why an order should not be entered compelling her to remit the painting or $150,000 to Fenn Galleries. Mr. Cossman served her the papers that day.

Also on that same day, Mr. Fenn called Mrs. Eatz to apologize for the lawsuit and to give her another chance to settle the dispute out of court. Angrily she informed him she would fight back, at one point saying, "Either one or both of us are going to be hurt, but chances are it will be a Pyrrhic victory." Mr. Fenn pleaded with her to either pay the money or return the painting, but she said that the restraining order she received that day prevented her from touching the painting or her money.

Mr. Fenn agreed to drop the suit if she would pay him, but she said he must drop the suit first, then she would pay. Trying to reason with her, Mr. Fenn asked her what she could possibly tell her attorney to explain her actions. "The truth," she said. "I believe there is only one thing in this whole wide world that matters [and that] is the truth because you can't twist the truth." When he repeated his request that she pay immediately so his Santa Fe attorney could avoid the trip to New Jersey, she replied that New Jersey was "very nice." They ended the conversation with her agreeing to call Mr. Cossman and arrange a settlement.

The next day, May 17, Mrs. Eatz agreed to bring the Farny painting to Mr. Cossman's house, according to his certification, but she postponed delivery until the following day. Mr. Cossman could not pin her down to a specific time, but she said she would call him at 10:00 a.m. to arrange for a time, which she failed to do. He called her at the end of the day and asked why she had not delivered the Farny to his office. She answered that she had sold it and it was no longer in the state. She said she was paid, and the money was in a New Jersey bank, but she would not give Mr. Cossman a check because she said there was some dispute with Mr. Fenn over the agreed upon price. He ended the conversation by reminding her of her deposition scheduled for the next morning at 10:00 a.m.

The morning of May 19 turned into a bit of a circus at the office of Cossman & Levenstein. At 9:00 a.m., according to Mr. Cossman, Sally Turner, an art dealer in Phoenix, Az., telephoned to inform Mr. Cossman that Claire Eatz had taken four paintings on consignment in December of 1982. Despite repeated requests, Mrs. Turner had not received payment. Mrs. Turner also said that she had received a certified mail envelope from Mrs. Eatz that contained only a blank piece of paper.

At 9:30 Mrs. Eatz's son-in-law, a Mr. Hall, dropped by the office. As Mr. Cossman testified, "When [we were not] available to see him immediately, Mr. Hall started shouting and acting in a very belligerent fashion to my secretaries who finally came in and pleaded with me to take some action." Mr. Hall accused Mr. Cossman of a conflict of interest because his partner, a member of the District Ethics Committee, was hearing Mr. Hall's complaint against the attorney he hired in a lawsuit against his mother-in-law, Mrs. Eatz.

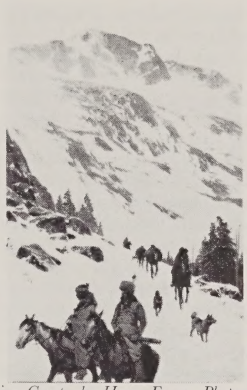
At 10:00 Mrs. Eatz showed up for her deposition without legal counsel. She told Mr. Cossman that it was "highly unethical" of him to ask her questions without her lawyer present. When the questioning turned to the Farny painting, she left the office while Cossman was in mid-sentence. "I have other questions to ask you and I'm not terminating this deposition," said Mr. Cossman. "I am," she answered.

The following day, May 20, Judge Gaynor ordered a Writ of Attachment issued against Claire Eatz, and ordered the sheriffs of Somerset and Morris counties to inventory all paintings located at Rothschild Gallery and take them into custody. According to Mr. Cossman's certification in court, he and the Somerset County sheriff went to the Heritage Bank to effect an attachment on Mrs. Eatz's bank accounts. Of three accounts, a household account, a business account, and one in trust for Nancy Hall (Mrs. Eatz's daughter), they found two were overdrawn and one contained only $10.00.

Mr. Cossman and the sheriff then proceeded to the Rothschild Gallery, Mrs. Eatz's home, where they found all doors "locked from the inside in such a fashion as to indicate that someone was home." After a half-hour of knocking on the doors with several dogs inside barking loudly, a Bridgewater police officer arrived on the scene, called by Mr. and Mrs. Hall. A sheriff's officer tried to telephone Mrs. Eatz from a neighbor's house, but there was no answer. Then Mr. and Mrs. Hall and their two children drove up to the house, where they also live, and asked the Bridgewater police officer to arrest Mr. Cossman and the sheriff's officers. When the Halls entered the house, everyone discovered that Mrs. Eatz had been inside the whole time.

Mrs. Hall said she owned the house and most of its contents. Mr. Cossman used a neighbor's telephone, and after a series of discussions with Judge Gaynor and Irving Weber, the Halls' attorney, the judge modified the writ by ordering that only paintings be inventoried and no property be removed from the house.

When IFAR contacted one of the sheriff's officers who inventoried the paintings, he recalled the event instantly although it occurred five months ago. He said the gallery was an "old-type farmhouse," almost on the roadway, unkept with piles of paintings and boxes in the office. "I didn't know I had the right party," he said. "She appears to be someone who could not say anything but the truth, charming, well-spoken, well-mannered." He added, "You wouldn't send a little old lady like this to jail. Never."



Moving Camp, by Henry Farny. Photograph courtesy of Fenn Galleries, Ltd.

On June 8, Judge Gaynor ordered a final judgment entered against Claire Eatz in favor of Forrest Fenn for the sum of $100,000, and ordered the sheriff's department to take custody of all her paintings. He also ordered, at the request of Mrs. Eatz's attorney, that an agent for the plaintiff accompany Mrs. Eatz to New York City that week with one painting to be sold for at least $160,000.

Three of the seized paintings were on consignment from Lawrence S. Jeppson, an art dealer in Bethesda, Md. One of these works, *A Lady of Seville* by Mary Cassatt, was the only painting found at Rothschild Gallery that was comparable in value to the Farny work. When the paintings were taken to Mr. Cossman's office, Mrs. Eatz notified Mr. Jeppson, he told IFAR.

On June 14, Mr. Jeppson testified that he had consigned the Cassatt painting and two William Henry Clapp landscapes to Mrs. Eatz in March of this year. He also said that the Cassatt was owned by a European collector who now wished to have the painting returned. Mr. Cossman argued on June 23 that if Mr. Jeppson's paintings were released, his client Mr. Fenn may never succeed in satisfying the $100,000 judgment in his favor. Mrs. Eatz's house is owned by the Ormsby Realty Corp., owned by Mrs. Hall, and all the furniture in the house belongs to Mr. Hall.

(continued p.4, col. 1)

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(continued from p.3)

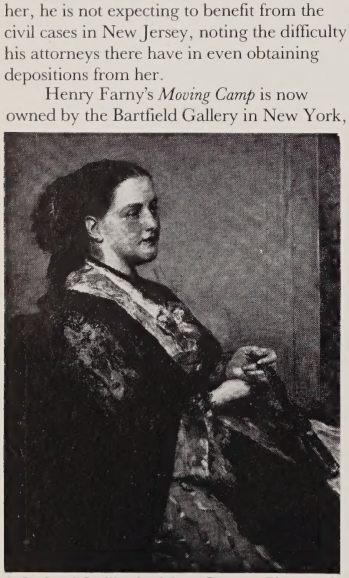
On June 27, Judge Gaynor ordered that the three paintings be returned to Mr. Jeppson no later than noon of that day. Fenn Galleries moved before the Appellate Division for leave to appeal and to stay the lower court's ruling, which was denied. By 11:00 a.m., however, Mark Decker, Esq. filed an involuntary bankruptcy petition for Fenn Galleries against Claire Eatz.

On the same day, Mr. Jeppson and his attorney, Philip R. Carlin, came to get the Cassatt painting from Mr. Cossman's office shortly after noon. Mr. Cossman's secretary informed them of the automatic stay due to the bankruptcy petition, and would not turn over the painting. Mr. Carlin, according to one transcript of the bankruptcy hearing, then summoned a local police officer, broke down the door to the room containing the Cassatt painting, and turned it over to Mr. Jeppson who transported it that afternoon to Paris.

Mr. Jeppson told IFAR that he has done business with Claire Eatz for a couple of years, and never had any trouble with her. He said he was surprised at the charges against her. Joseph P. Grabler, Mrs. Eatz's attorney, told the bankruptcy judge that 80% to 90% of her business comes from Mr. Jeppson's consignments.

Mr. Fenn told IFAR that he is now concentrating on putting together a criminal case against Claire Eatz. He also said that her practice of sending empty envelopes for payment of debts constitutes mail fraud. Although he has a $100,000 judgment against her, he is not expecting to benefit from the civil cases in New Jersey, noting the difficulty his attorneys there have in even obtaining depositions from her.

Henry Farny's *Moving Camp* is now owned by the Bartfield Gallery in New York,



A Lady of Seville, by Mary Cassatt. Photograph courtesy of Jeppson Galleries, Inc.

according to Mr. Fenn. When asked if he planned to sue Bartfield, Mr. Fenn said, "Never in a million years. I don't have a moral right to bring an innocent person into this."

George Murray, an administrator at Bartfield, said Claire Eatz had sold the painting for a low price ($70,000), and had given Bartfield her correct name and address.

Sally Turner told IFAR that she heard of the Fenn Galleries suit against Claire Eatz when a friend of hers in New Jersey read the story in a local paper. Mrs. Turner had been trying for months to get Mrs. Eatz to pay her for four paintings consigned in December 1982: *A "Cora's Shear-tail" with a Single Orchid* by Martin Johnson Heade, valued at $150,000; *Flowers and Fruit* by Severin Roesen, $37,000; a watercolor of flowers by Frieseke, $6,500; and *The Burning of the Shenandoah* by Torgenson, $10,000.

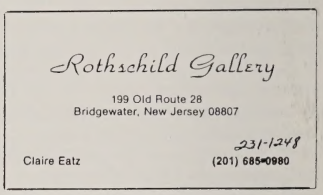
While Mrs. Turner waited for payment, Hirschl and Adler Galleries of New York also began to wonder when Claire Eatz would pay them for *A "Cora's Shear-tail" with a Single Orchid* by Heade, which they consigned to her on May 20. According to testimony in the case of Hirschl and Adler against Sally Turner, the New York gallery bought the Heade from Alexander Gallery, also of New York, on December 20, 1982 for $125,000. Mrs. Eatz has said that Alexander purchased the painting from her, but at press time the gallery's director, Alexander Acevedo, had not yet given his deposition and would not comment on the case.

According to Susan Menconi, a Hirschl and Adler director, Mrs. Eatz approached the gallery and said she had a client interested in the Heade work, a 12 x 18½" oil on canvas done in 1889. After examining the work under a black light, Mrs. Eatz signed a consignment form agreeing to keep the painting for four days, and to sell it for $250,000 retail, $230,000 net. Ms. Menconi telephoned Mrs. Eatz on May 24 and May 25, and Mrs. Eatz reported both times that her client was still undecided. When Ms. Menconi contacted Mrs. Eatz on May 26, she learned that the painting had been sold, but Hirschl and Adler could not be paid until the check cleared.

Ms. Menconi sent Mrs. Eatz a letter congratulating her on the sale, and an invoice. Also included in the envelope were color transparencies of a Farny painting and a reproduction of a Cassatt painting. "I appreciate your letting us see them," wrote Ms. Menconi.

Hirschl and Adler called Mrs. Eatz on several occasions requesting payment. She gave excuses, once claiming that her client had "miswritten" the check to her, causing a delay. In mid-June, Hirschl and Adler retained a law firm to start legal action against Claire Eatz. Frank J. Miele, Esq. informed Mrs. Eatz that she must either pay or return the painting by June 20.

Meanwhile, on June 16, Mr. Miele consulted with Robert Horn, Esq., an arts law specialist. Mr. Horn and his partner, Sanford Young, represent Sally Turner. According to Mr. Miele's deposition, Mr. Horn said that Claire Eatz was suspected of fraudulent conduct in a number of art transactions. Mr. Horn referred Mr. Miele to the Fenn Galleries case.


Rothschild Gallery

199 Old Route 28
Bridgewater, New Jersey 08807

231-1248

Claire Eatz (201) 685-0980

A photocopy of Mrs. Eatz's business card.

The next day Mr. Miele wrote a letter to Mrs. Eatz saying, "I have acquired information which tends to suggest that you obtained the painting from Hirschl and Adler Galleries, Inc. under false pretenses, with a fraudulent intent," and threatened action. He personally delivered the letter to Mrs. Eatz's home, where she told him she bought the Heade painting from Sally Turner in late 1982 and sold it to Alexander Gallery. When asked where the painting was now, she said she delivered the painting to Renee Andre, Mrs. Turner's daughter who lives in New Jersey. Mrs. Andre had shipped the painting back to Mrs. Turner.

About the same time, a letter signed by Claire Eatz, dated May 13 but postmarked June 17, was sent to Sally Turner. It read:

> Dear Sally,
>
> The Martin J. Heade consigned by me to Renee Andre, acting as your agent in New Jersey, is past due for payment.
>
> Please remit $230,000 directly to Hirschl & Adler Galleries, Inc., 21 E. 70th St., New York, N. Y. 10021. They in turn will pay my commission.
>
> cc: Hirschl and Adler

Hirschl and Adler is suing Sally Turner and Renee Andre in U.S. Dist. Court, Trenton, N.J. Mrs. Eatz was not named as a defendant because of her involuntary bankruptcy petition. Robert Schonfeld, senior vice president at Hirschl and Adler, said that the gallery deeply regretted being forced to take legal action against a friend with whom they have done business for many years.

Mrs. Turner told IFAR that she has dealt with Claire Eatz for a number of years. In the past Mrs. Eatz had always returned paintings upon request, said Mrs. Turner, until recently when she began to deal in more important works. Mrs. Turner also said that Claire Eatz "would have you believing everything she

A "Cora's Shear-tail" with a Single Orchid, by Martin Johnson Heade. Photograph courtesy of Hirschl & Adler Galleries, Inc.

says." In the course of recent negotiations, Mrs. Eatz had claimed to have interested buyers in Washington, N.J. who couldn't pay on time because of a series of vacations and tragedies. For several months, Mrs. Eatz explained that her clients were away for the holiday, that they wouldn't be back until after Easter, that they wouldn't be back until after Passover, that the husband had lost his brother and it was too "touchy" now to ask him for money, and that the client had suffered a seizure while getting off an airplane. Mrs. Turner also told IFAR that Claire Eatz mentioned several times how she was going to be a millionaire someday.

Mrs. Turner said she had learned that Claire Eatz also sold the Roesen painting to the Alexander Gallery for about $12,000, even though the painting was worth $37,500. Neil Morris, another New York dealer, told IFAR that he bought the Roesen painting from Alexander, consigned it to Mrs. Eatz in mid-June, and has never been paid for it. "This woman is bad news," he said. He also said he intuitively knew he had made a mistake as soon as she took the painting.

Claire Eatz was once indicted in 1979 in Somerset County, N.J for embezzlement. She was charged with fraudulently taking $100,000 from Cyril D. Hall. The indictment was dismissed in June 1980, but the prosecutor's office would give no further information explaining why.

When this issue went to press, the telephone number for the Rothschild Gallery had been disconnected. IFAR has tried to contact Mrs. Eatz through her attorney, but she has not responded. No one interviewed would say for the record where she is now.

Linda E. Ketchum

IFAR would like to hear from other dealers who have done business with Claire Eatz. Please contact the office at 46 East 70th St., New York, N.Y. 10021 (212) 879-1780.

Ecuadorian Antiquities Returned

This article appeared in the Journal of Field Archaeology, vol. 10, No. 3, Fall 1983 and is reproduced with the permission of the publisher.

A large collection of antiquities was returned to the government of Ecuador on November 30, 1982. Approximately 800 pieces, it was purchased for about $250 by an employee of an American oil company exploring off the coast of Esmeraldas in 1971-1972. When the purchaser returned to the U.S., the objects were left on the drilling rig, which was towed to New Orleans at the conclusion of exploration. The owner then retrieved his collection without passing through customs. United States Customs learned of the collection's existence in June 1982, established the illegality of its entry, and confiscated it in Caruthersville, Missouri. The statute of limitations had expired, so no punitive action against the purchaser was possible, but he was deprived of custody. The collection was then claimed by Ecuador under its Artistic Patrimony Law and customs laws.

Ca. 90% of the items recovered are fragmentary terracotta figurines, mostly typical examples of the Tumaco-Tolita, Tiaone, and Atacames styles. The remainder of the collection consists of other terracotta objects, pottery, and carved stone and bone artifacts; two items were judged to be forgeries by Betty J. Meggers, who examined the material at the request of the Ecuadorian government. In her assessment, Meggers concluded that few of the pieces were of museum quality, but felt it would be worth repatriation for study, reference, and comparative purposes. She also called particular attention to several pieces of "foreign" origin, such as two fragments of Bahia Phase figurines and a stone ball of the type common in Costa Rica: their lack of context and certain provenience made conclusions about coastal trade impossible and underscored the knowledge lost through the antiquities trade.

Ecuador celebrated the return of its "treasures" with champagne, high U.S. government officials, and full media coverage. The most significant aspect of the event was that archaeological and scientific values were considered to be worth preserving and celebrating: no monetary value was ever mentioned. In his formal remarks, an important statement of his country's cultural awareness, Ambassador Ricardo Crespo-Zaldumbide said: "Ecuador attaches enormous importance to everything which constitutes its archaeological treasure, not only for its artistic value but also for its scientific significance for the understanding of the origins or our national identity." This pride was also reflected in extensive coverage of the event in the Ecuadorian press.

Ellen Herscher
(with information supplied by Betty J. Meggers)

In This Issue: Continued

Reminders of Past Losses in Italy and Greece

Professor Andrea Emiliani, Soprintendente per i Beni Artistici e Storici in Bologna, has sent us notification of four of the most important thefts that have occurred in his jurisdiction in the last several years (in this issue, no. 989, 1000, 1004, and 1011). In addition, Professor Emiliani has sent IFAR statistics on art thiefts which have occurred since 1971:

Place	Total Thefts Since 1971	Thefts: Religious Bldgs.	Public Bldgs.	Private Bldgs.
Bologna	124	81	5	38
Ferrara	19	13	-	6
Forli	56	41	2	13
Ravenna	47	25	9	13

The yearly total of thefts has increased from 9 in 1971, to 17 in 1976, to 35 in 1981 and 24 in 1982. The majority of thefts have been of paintings, furniture and candelabra.

It has been IFAR's policy to publish important thefts even when the information is old, since the date of theft is not necessarily relevant to recovery. IFAR is therefore publishing the above-mentioned paintings at the request of Professor Emiliani and because of their artistic importance.

Notification has also been received of an important theft in Athens of an Attic Red-figure Bobbin (in this issue, no. 1078). The bobbin was stolen in 1974, but we are publishing it now because of the importance of the piece.

Another Erté

Last month we reported the theft of an Erté sculpture, entitled *Splendor (see SAA,* Oct. 83, no. 871). This month we have received notification of a theft of another example of Erté's *Splendor* (see no. 1056).

Guardi Theft

This letter was received by IFAR and it describes the thief of a Guardi painting stolen from a Madison Avenue gallery in New York (see no. 1007).

Dear IFAR:

Yesterday a small painting by Francesco Guardi was stolen from our gallery as we informed your office on the phone. The painting was in an antique gilded frame. We believe the painting was taken by a white man in his mid 40s, about six feet tall with a round face and short brown thinning hair. The man was very casually dressed. The man was also heavy.

Investigators link this theft with numerous others involving small objects stolen from New York galleries in recent months.

Recoveries

London
A Hellenistic architectural fragment published by IFAR (see *SAA,* Nov 80, no. 104) recently surfaced on the London art market. The piece was withdrawn from Sotheby's 17 May 1983 Antiquities sale, lot 306. Sotheby's, which is making inquiries, said the sculpture was withdrawn from the sale at the owner's request.

New York
TIFFANY STUDIOS. Poppy Lamp, *SAA* Jun 83, no. 556.

Buyer Beware

It has come to the attention of IFAR that certain Greek vases are being offered for sale in New York and that anyone interested in purchasing them should ascertain, to the extent possible, the authenticity of what is being offered. We understand that the seller is Italian, about 30 years of age, and is representing an industrialist collector in Milan. We illustrate here a few of the vases being offered for sale.

The stolen works listed in this publication are grouped under six main categories — Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art, and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

The attributions of the works listed here have been documented as carefully as possible. Bibliographical references are included whenever they have been found. However, IFAR accepts no responsibility for the attribution of any work included in this list.

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Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

962 LUND, David (b 1925). The Coming Storm, 1981. Pastel on paper. 49.5 x 64.8 cm. Signed and dated l/l: Lund 1981. *83.255.4. Houston, Tx, in transit, NY-Ok. May 82.

963 LUND, David (b 1925). Ocean Ledges, 1982. Oil on canvas. 81.3 x 101.6 cm. Signed and dated l/r: Lund 1982. *83.255.2. Houston, Tx, in transit, NY-Ok. May 82.

964 LUND, David (b 1925). Penobscot II, 1977-8. Oil on canvas. 124.5 x 142.2 cm. Signed and dated l/r: Lund 1977-78. Blues and tans predominate. *83.255.1. Houston, Tx, in transit, NY-Ok. May 82.

965 LUND, David (b 1925). Sun and Stone, 1981. Pastel on paper. 49 x 66 cm. Signed and dated l/r: Lund 1981. *83.255.3. Houston, Tx, in transit, NY-Ok. May 82.

966 SIVARD, Robert P. (b 1914). La Marbarière, 1954. Oil on canvas. 38.1 x 45.7 cm. *83.284.1. Greenwich, Ct. Spring 82.

Austrian, 19th Century

967 BRANDEIS, Antonietta (b Bohemia, 1849). Mediterranean Port. Oil on board. 18.4 x 24.8 cm. Signed l/r: A. Brandeis. *83.295.2. Toronto, Ont. 13 Apr 82.

Canadian, 20th Century

968 BELL-SMITH, Frederic Marlett (1846-1923). Rocky Mountain Landscape. Oil on panel. Approx. 15.2 x 30.5 cm. Stream in center flanked on both sides by mountains with a large tree in foreground. Dominant colors: blue, green and gray. 83.320.4. Winnipeg, Man. 15 Aug 83.

969 CARON, Paul. Road to Les Eboulements. Oil on board. Approx. 14 x 18 cm. Inscribed Lorraine Caron Pilot on back. Mountainous landscape with a road running in a curve from the lower right corner to the center background. Dominant colors: ochre brown and bluish/white gray. 83.320.6. Winnipeg, Man. 15 Aug 83.

970 COSGROVE, Stanley Morel (b 1911). Spring in Latugue. Oil on canvas. 50.8 x 71.1 cm. Signed l/l. Dominant color: reddish brown. *83.320.2. Winnipeg, Man. 15 Aug 83.

971 FITZGERALD, Lionel Lemoine (1890-1956). Landscape near Winnipeg. Watercolor. 12.7 x 12.7 cm. Inscribed Patricia Fitzgerald Morrison on back. Winter scene in the woods. Dominant colors: light brown, white. *83.320.8. Winnipeg, Man. 15 Aug 83.

972 FITZGERALD, Lionel Lemoine (1890-1956). Manitoba Scene. Oil on board. 17.8 x 22.9 cm. Inscribed Patricia Fitzgerald Morrison on front and back. Dominant colors: grayish blue and green. *83.320.13. Winnipeg, Man. 15 Aug 83.

973 GAGNON, Clarence A. (1881-1942). Lac Près de Geils, 1929. Oil on board. Approx. 16.5 x 24.1 cm. Possibly signed at left. Dominant colors: brown, blue and gray. *83.320.12. Winnipeg, Man. 15 Aug 83.

974 GAUTHIER, Joachim George (b 1897). Rapids on the Buckside River (Haliburton). Oil on masonite. 40.6 x 50.8 cm. Signed l/r. Autumn scene with yellow foliage. 83.320.1. Winnipeg, Man. 15 Aug 83.

975 JACKSON, Alexander Young (1882-1974). Barkerville, 1945. Oil on board. 29.2 x 31.8 cm. Signed l/r. Title marked on back by artist. 83.320.3. Winnipeg, Man. 15 Aug 83.

976 JACKSON, Alexander Young (1882-1974). Great Bear Lake, 1950. Oil on board. 29.2 x 31.8 cm. Signed l/r. Title marked by the artist on the back and/or on the gallery seal. Dominant colors: ochre and grayish browns and blue. *83.320.9. Winnipeg, Man. 15 Aug 83.

977 JACKSON, Alexander Young (1882-1974). Village on the lower St. Lawrence. Oil on board. 31.8 x 29.2 cm. Signed l/r and on reverse on gallery seal. *83.320.7. Winnipeg, Man. 15 Aug 83.

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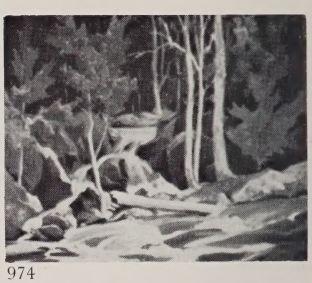
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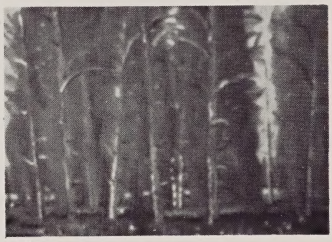
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978 LEDUC, Ozias (1864-1955). Still Life with Flowers on a Table, ca 1920. Oil on board. 21.6 x 26.7 cm. Signed l/r. Painting divided horizontally into two sections. Upper section: off-white wall serves as background. Lower section: five small white flowers on gray-green table. 83.254. Montreal, Que. May 83.

979 MACDONALD, James Edward Hervey (b England, 1873-1932). Mongoose Lake, Algoma, 1922. Oil on panel. 21.6 x 26.7 cm. Signed on reverse. 83.320.5. Winnipeg, Man. 15 Aug 83.

980 PILOT, Robert Wakeham (1898-1967). Sault aux Recollet, 1966. Oil on canvas. 39.4 x 49.6 cm. Signed l/r. Winter scene with dominant colors of white and ochre brown. *83.320.10. Winnipeg, Man. 15 Aug 83.

Dutch, 19th Century

981 MARIS, Jacob Henricus (1837-99). Amsterdam Harbor. Oil on board. 14.6 x 24.1 cm. Signed l/r: J. Maris. *83.295.1. Toronto, Ont. 13 Apr 82.

Flemish, 16th Century

982 UNKNOWN. St. Christopher. Oil on wood. 40 x 50 cm. *83.158.3. Florence, Italy. 19 Dec 81.

French, 18th Century

983 FRAGONARD, Jean-Honoré (1732-1806). Children Playing with Dogs, ca 1770. Watercolor, retouched in gouache. 24 x 31 cm. *83.306. Paris, France. 15 Jun 83.

French, 19th Century

984 COROT, Jean-Baptiste-Camille (1796-1875). Landscape. Oil on canvas. 45.7 x 66 cm. Signed l/l: COROT. *83.95. Baltimore, Md. Feb 83.

985 GUYS, Constantin, E.A.H., Attributed to (1802-92). Portrait of a Woman. Watercolor. 24.1 x 19.1 cm. *83.98.4. New York, N.Y. Jan 83.

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Italian, 14th Century

986 MARIOTTO di Nardo (fl 1394-1424). Virgin and Child Enthroned with Angels and Saints. Oil on wood. 100 x 50 cm. *83.158.1. Florence, Italy. 19 Dec 81.

Italian, 15th Century

987 LIPPI, Filippo (1457-1504). Virgin and Child. Oil on wood. 90 x 50 cm. *83.158.2. Florence, Italy. 19 Dec 81.

988 MONTAGNA, Bartolommeo, Attributed to (1450-1523). Holy Family and the Magi. Oil on wood. *83.158.4. Florence, Italy. 19 Dec 81.

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989 SANO di Pietro (1406-81). Madonna and Child. *83.330. Bologna, Italy. 18 Apr 71.

990 Venetian. Presentation in the Temple. Oil on canvas. 50 x 40 cm. *83.158.5. Florence, Italy. 19 Dec 81.

Italian, 16th Century

991 APOLLODORO, Francesco. St. Benedict Performing a Miracle in the Presence of St. Maurus and St. Placid, mid 16th c. Oil on canvas. 215 x 144 cm. *83.308.4. Teolo, Italy. 31 May 82.

992 BALLINI, Camilio. St. Lawrence Baptising the Jailer's Son, second half of 16th c. Oil on canvas. 215 x 138 cm. *83.308.8. Teolo, Italy. 31 May 82.

993 CAMPAGNOLA, Domenico (1484-1550). St. Nicholas. Oil on canvas. 222 x 145 cm. *83.308.5. Teolo, Italy. 31 May 82.

994 COLLE, Raffaello, Attributed to Studio of. Annunciation. Oil on canvas. *83.326.3. Rome, Italy. 18 Jul 82.

995 LONGHI, Luca (1507-80). Capture of St. Justina. Oil on canvas. 210 x 141 cm. *83.308.9. Teolo, Italy. 31 May 82.

996 LONGHI, Luca (1507-80). Presentation of Christ in the Temple. Oil on canvas. 205 x 130 cm. *83.308.7. Teolo, Italy. 31 May 82.

997 VAROTARI, Dario (1539-96). Martyrdom of St. Sebastian. Oil on canvas. 214 x 142 cm. *83.308.3. Teolo, Italy. 31 May 82.

998 VAROTARI, Dario (1539-96). Martyrdom of St. Stephen. Oil on canvas. 215 x 135 cm. *83.308.6. Teolo, Italy. 31 May 82.

999 VAROTARI, Dario (1539-96). Temptations of St. Anthony. Oil on canvas. 215 x 145 cm. *83.308.1. Teolo, Italy. 31 May 82.

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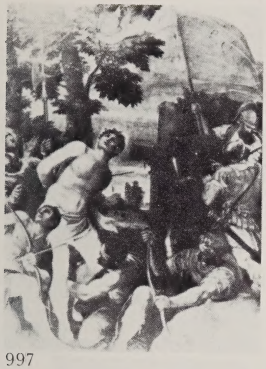

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Italian, 17th Century

1000 GUERCINO, Il (Giovanni Francesco Barbieri, 1591-1666). Madonna and Child Enthroned with Saints. *83.329. Benazzo di Cento, Italy. 1971.

1001 Neapolitan. Still Life with Watermelon, Melon, Peaches, Plums and Grapes. Oil on canvas. 65 x 77 cm. Gilded wooden frame. *83.326.5. Rome, Italy. 18 Jul 82.

1002 ZANELLA, Francesco. Virgin and Child, St. Anthony of Padua and St. Cajetan. Oil on canvas. 215 x 135 cm. *83.308.2. Teolo, Italy. 31 May 82.

1003 UNKNOWN. Old Shepherd Sitting on a Rock. Oil on canvas. 70 x 40 cm. Shepherd holds a staff and hat in his left hand. Gilded wooden frame. *83.326.1. Rome, Italy. 18 Jul 82.

1004 UNKNOWN. St. Jerome. *83.331. Bologna, Italy. 1971.

1005 UNKNOWN. Still Life with a Jug and Grapes. Oil on canvas. 65 x 77 cm. Gilded wooden frame. *83.326.4. Rome, Italy. 18 Jul 82.

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Italian, 18th Century

1006 GARBI, Domenico. St. Martin in Bishop's Robes. Oil on canvas. 240 x 170 cm. *83.307. Perugia, Italy. 29 Jan 83.

1007 GUARDI, Francesco (1712-93). Capriccio with Ruined Arches, a Dome in the Background. Oil on canvas. 23.5 x 18 cm. Ref: A. Morassi, Antonio e Francesco Guardi, Venice, 1973, vol 1, p 486, no 949. *83.309. New York, N.Y. 27 Sep 83.

1008 Sicilian School. Ecce Homo. Oil on canvas. 94 x 73 cm. *83.299. Canicatti, Italy. 19 May 83.

1009 SOLIMENA, Francesco, Attributed to (1657-1747). St. Barbara. Oil on canvas. 74 x 101 cm. St. Barbara holds an arrow in her right hand. *83.326.2. Rome, Italy. 18 Jul 82.

1010 UNKNOWN. St. Michael the Archangel. Oil on canvas. 82.5 x 62.5 cm. Inscribed banners: Salvbris; Divinus Amor. *83.170. Perugia, Italy. 28 May 83.

Italian, 19th Century

1011 UNKNOWN. St. Joseph with Child. *83.332. Bologna, Italy. 1971.

Spanish, 16th Century

1012 SANCHEZ COELLO, Alonso (ca 1531-88 or 90). Infanta Dona Juana. Oil on wood. 10 x 8 cm. Also attributed to Sofonisba Anguisciola and Titian (Tiziano Vecelli). *83.54. Escorial, Spain. 10 Oct 82.

Spanish, 20th Century

1013 BUENO, Xavier (b 1915). Young Woman. 50 x 40 cm. Waist-length woman wearing lilac dress with flowers at neckline. *83.323.8. Piacenza, Italy. 10 Aug 82.

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Prints and Drawings

American, 20th Century

1014 BISHOP, Isabel (b 1902). Double Date Delay, 1948. Drawing. 12.7 x 8.9 cm. 83.284.3. Greenwich, Ct. Spring 82.

1015 ETTING, Emlen (b 1905). St. Verge, 1940's. Drawing on French newspaper. 35.6 x 50.8 cm. 83.284.2. Greenwich, Ct. Spring 82.

Belgian, 19th Century

1016 ENSOR, James (1860-1949). Bateaux à Vapeur, 1888. Etching. 7.3 x 11.2 cm. Signed l/r: James Ensor. No III/III. Ref: Taevernier, 64. *83.277.5. Evanston, Il. 2 Aug 83.

Canadian, 20th Century

1017 BLACKWOOD, David. Cape Islander's Waiting for the Lost People's Return, 1967. Etching. Approx 77.8 x 52.7 cm. Signed and dated. Inscribed AP. *83.228.1. Toronto, Ont. 9 Sep 82.

1018 BLACKWOOD, David. Captain Edward Bishop with Officers on the Bridge of the S.S. Eagle, 1968. Etching. Approx 32.6 x 64 cm. Signed and dated. Inscribed AP. Ref: Farley Mowat, In the Wake of the Great Whalers, MacLelland and Stewart, 1972. *83.228.2. Toronto, Ont. 9 Sep 82.

1019 GAGNON, Clarence A. (1881-1942). La Cariole Rouge. Colored woodcut. Approx. 7.6 x 12 cm. Signed l/r. Winter scene with horse-drawn sleigh and rural setting. Dominant colors: red, yellow and white. *83.320.11. Winnipeg, Man. 15 Aug 83.

Dutch, 17th Century

1020 REMBRANDT van Rijn (1606-69). Clement de Jonghe, Printseller, 1651. Etching, drypoint and burin. Support: 20.9 x 16.4 cm, plate: 20.7 x 16.1 cm. I/IV. Watermark: pascal lamb in shield, surmounted by crown, unidentified initials below. Ref: A.M. Hind, Catalogue of Rembrandt's Etchings, 1967, no 251, p 105, pl 251. *83.333.2. Ottawa, Ont. 14 Oct 83. *Recovered.*

1021 REMBRANDT van Rijn (1606-69). Presentation in the Temple: In the Dark Manner, ca 1654. Etching and drypoint. Support: 23.3 x 18.4 cm, plate: 21 x 16.2 cm. Ref: A.M. Hind, Catalogue of Rembrandt's Etchings, 1967, no 279, p 113, pl 279. *83.333.1. Ottawa, Ont. 14 Oct 83. *Recovered.*

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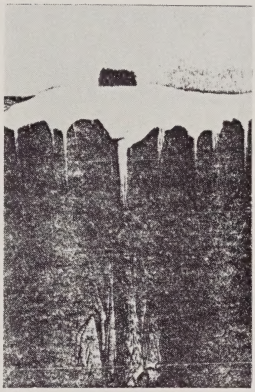

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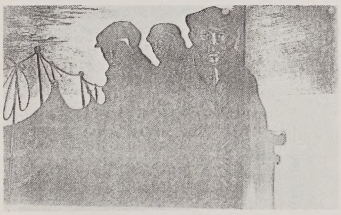

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English, 19th Century

1022 GRANT, Sir Francis (1810-78). Study of a Horse, ca 1840. Pen and brown ink on paper. 41.9 x 12.7 cm. *83.258. Edwardsville, Il. Sep 83.

1023 GREAVES, Walter (1846-1930). Portrait of Thomas Carlyle. Pen, ink and wash. 32.4 x 26.8 cm. Signed l/r: W. Greaves. *83.98.3. New York, N.Y. Jan 83.

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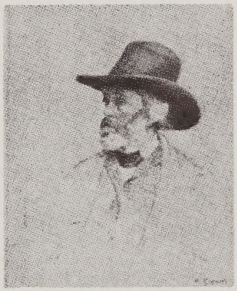

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English, 20th Century

1024 SPENCER, Sir Stanley (1891-1959). Female Nude. Pencil drawing on paper. 55.9 x 38.1 cm. Nude stands with arms crossed and hands at neck. On reverse: two seated female nudes. 83.325.5. In transit Toronto, Ont.—New York, N.Y. 5 May 83.

1025 SPENCER, Sir Stanley (1891-1959). Group of Figures: Study for Temptation of St. Anthony. Pencil drawing on paper. 55.9 x 38.1 cm. Figures in various positions: reclining, kneeling, nude frontals with another smaller composition. On reverse: unspecified drawing. 83.325.7. In transit Toronto, Ont.—New York, N.Y. 5 May 83.

1026 SPENCER, Sir Stanley (1891-1959). Swiss Nurse, 1930. Pencil drawing on paper. 35.6 x 25.4 cm. Signed and dated. 83.325.1. In transit Toronto, Ont.—New York, N.Y. 5 May 83.

1027 SPENCER, Sir Stanley (1891-1959). Two Male Nudes with Portrait of a Female Head. Pencil drawing on paper. 55.9 x 38.1 cm. On reverse: standing male nude. 83.325.6. In transit Toronto, Ont.—New York, N.Y. 5 May 83.

1028 SPENCER, Sir Stanley (1891-1959). Woman's Head (frontal). Pencil drawing on paper. 38.1 x 27.9 cm. 83.325.3. In transit Toronto, Ont.—New York, N.Y. 5 May 83.

1029 SPENCER, Sir Stanley (1891-1959). Woman's Head and Infant. Pencil drawing on paper. 35.6 x 25.4 cm. A three-quarter view of a woman with a smaller drawing of an infant's head. On reverse: trees and figures in a line on a heavier paper. 83.325.4. In transit Toronto, Ont.—New York, N.Y. 5 May 83.

1030 SPENCER, Sir Stanley (1891-1959). Young Girl's Head, 1930. Pencil drawing on paper. 38.1 x 27.9 cm. Signed and dated. 83.325.2. In transit Toronto, Ont.—New York, N.Y. 5 May 83.

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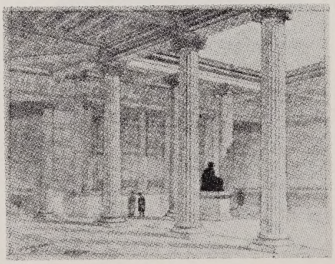

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Flemish, 17th Century

1031 JORDAENS, Jacob, Circle of. Holy Family with Infant St. John. Pen, brown ink and gray wash heightened with white on tan laid paper. 26.2 x 20.8 cm. *83.15.11. New York, N.Y. Jan 83.

1032 NEYTS, Gillis (1623-87). Study of a Man Kneeling. Pen, brown ink, gray, brown and sanguine wash on ivory laid paper. 18 x 14 cm. Signed in pen and brown ink: g. neyts. *83.15.10. New York, N.Y. Jan 83.

French, 18th Century

1033 LANCRET, Nicolas (1690-1743). Woman on a See-Saw. Red chalk on cream laid paper affixed to a mount. 14.7 x 14.3 cm. Inscribed: La Balançoire. *83.98.1. New York, N.Y. Jan 83.

French, 19th Century

1034 VIOLLET-LE-DUC, Eugène Emmanuel (1814-79). Basilica of Pompeii, 1872. Pen, black ink and wash heightened with white. 23.5 x 29.5 cm. Signed and dated l/l. *83.98.2. New York, N.Y. Jan 83.

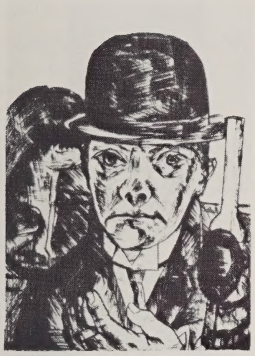
German, 20th Century

1035 BECKMANN, Max (1884-1950). Self Portrait with Bowler Hat, 1921. Etching. 32.3 x 24.7 cm. No III/III. *83.277.1. Evanston, Il. 2 Aug 83.

1036 CORINTH, Lovis (1858-1925). Self Portrait with Death, 1922. Etching. 24 x 18 cm. Impression no 1 on white paper. Ref: Müller, 546. *83.277.3. Evanston, Il. 2 Aug 83.

1037 CORINTH, Lovis (1858-1925). Self Portrait with Wife, 1904. Etching on gray paper. 19.6 x 17.5 cm. Artist's proof. Ref: Schwarz, 23. *83.277.2. Evanston, Il. 2 Aug 83.

1038 KOLLWITZ, Käthe (1867-1945). Self Portrait, 1920. Lithograph. 23.5 x 20 cm. No. Ia or b/II. Ref: Klipstein, 145. *83.277.4. Evanston, Il. 2 Aug 83.



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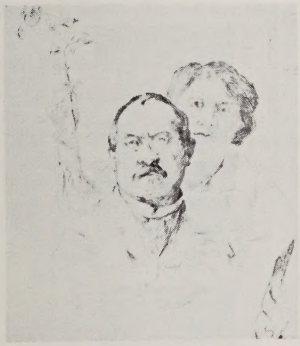

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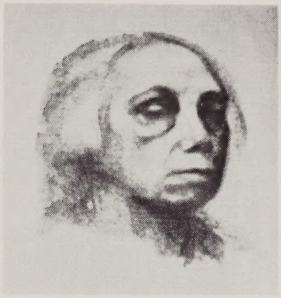

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Italian, 17th Century

1039 BELLA, Stefano della (1610-64). Princess Attended by a Page. Drawing pen and brown ink, gray wash. 9.9 x 8.2 cm. All four corners have been cut. *83.15.4. New York, N.Y. Jan 83.

1040 BERNINI, Gian Lorenzo, Attributed to (1598-1680). Portrait of Pope Clement X. Red and black chalk with traces of white chalk. 22.2 x 17 cm. Inscribed l/l: C. Bernini; l/r: 15A. *83.15.1. New York, N.Y. Jan 83.

1041 RENI, Guido, School of. Portrait of a Man. Red chalk drawing. 22.9 x 17.8 cm. *83.15.9. New York, N.Y. Jan 83.

1042 ROSA, Salvator, Attributed to (1615-73). Samson. Black chalk, pen and brown ink. 8.9 x 14.6 cm. *83.15.5. New York, N.Y. Jan 83.

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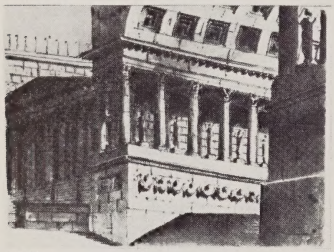
Italian, 18th Century

1043 GONZAGA, Pietro, Attributed to (1751-1831). Architectural Drawing. Brown ink and wash. 19.1 x 24.8 cm. *83.15.7. New York, N.Y. Jan 83.

1044 GONZAGA, Pietro, Attributed to (1751-1831). Architectural Drawing. Brown ink and wash. 19.1 x 24.8 cm. *83.15.8. New York, N.Y. Jan 83.

1045 TIEPOLO, Giovanni Domenico (1724-1804). St. Anthony of Padua with the Christ Child Supported by an Angel and Putti. Drawing in pen and brown ink and brown wash. 23 x 16.9 cm. Signed: Domo Tiepolo f. *83.15.3. New York, N.Y. Jan 83.



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Sculpture

American, 20th Century

1046 BREMER, Marlene. African Wonderstone. Stone. 30.5 x 20.3 cm. *83.312.1. Englewood, N.J. 2 Jul 83.

1047 CLERK, Pierre (b 1928). Untitled, 1982. Plastic. H 26 cm. Red and white. *83.336.1. Toledo. Oh. 1 Sep 83.

1048 CLERK, Pierre (b 1928). Untitled, 1982. Plastic. H 26 cm. Black and white. *83.336.2. Toledo, Oh. 1 Sep 83.

1049 CLERK, Pierre (b 1928). Untitled. Plastic. 30.5 x 76.2 cm. Blue, black and white. *83.336.3. Toledo, Oh. 1 Sep 83.

1050 CLERK, Pierre (b 1928). Untitled. Welded and painted aluminum. H 91.4 cm. Red and white. *83.336.4. Toledo, Oh. 1 Sep 83.

1051 CLERK, Pierre (b 1928). Untitled. Welded and painted aluminum. H 76.2 cm. Black and white. *83.336.5. Toledo, Oh. 1 Sep 83.

1052 ETROG, Sorel (b Romania, 1933). Homage to Nijinsky, 1981. Black bronze. H 32.7 cm, wt 4.5 kg. *83.296.1. Toronto, Ont. 28 Mar 83.

1053 PRICE, Ramon B. (b 1933). The Spirit of DuSable. Green bronze. H 182.9 cm. *83.310. Chicago, Il. 29 Jul 83. *Reward.*

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Canadian, 20th Century

1054 CHERNEY, Mary (b 1913). Torso, 1981. Bronze, H 25.4 cm, wt 9 kg. *83.296.2. Toronto, Ont. 28 Mar 83.

1055 SAWATZKY, Edward (b ca 1944). Bust of a Woman #84, 1980. Green jade. H 20.3 cm. Signed on base: E. Sawatzky. White jade on right side of nose. *83.319. Vancouver, B.C. 10 Jun 83.

French, Romanesque

1056 Virgin and Child, 12th c. Stained wood. H 76 cm. *83.301. Puy de Dôme, France. 16 Jun 83.

1057 Virgin Seated. Painted wood. H 85 cm. Classified Historic Monument, 1958. *83.300. Puy de Dôme, France. 16 Jun 83.

French, 14th Century

1058 Virgin and Child. Black wood. H 73 cm. *83.302. Murat, France. 21 Apr 83.

French, 16th Century

1059 St. Elizabeth, 16th-17th c. Polychromed wood. H 60 cm. *83.303. Cerilly, France. 21 Apr 83.

French, 17th Century

1060 The Magdalen, 17th-18th c. Polychromed wood. 87 x 43 x 22 cm. Registered Historic Monument, 1965. *83.305. Creuse, France. 21 Mar 83.

French, 20th Century

1061 ERTÉ (Romain de Tirtoff) (b1892). Splendor. Painted bronze. H 35.6 cm. No 247/250. *83.322. New York, N.Y. 1 Sep 83.

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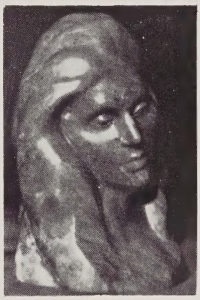

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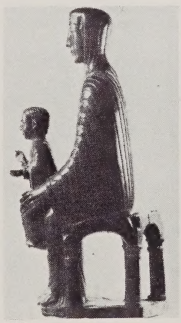

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Ceramics, Pottery, Porcelain

1062 MEISSEN. Plate, 17th c. Porcelain. 45 x 22.5 cm. Inv. no. ADL 3207. Basket-weave border and a polychrome floral design. *83.297. Limoges, France. 22 Apr 83.

Clocks, Timepieces, Watches

1063 French, 18th Century. Louis XVI Clock. Curl-grain mahogany and gilt bronze. 46 x 26 x 20 cm. Signed on the rim of the dial: Robin aux Galeries du Louvre. Inv. no. GML 4511. Rectangular box with four glazed sides framed with leaf and dart moldings, rectangular base with chased copper moldings supported by four rectangular feet. Facade has a cornice and chased mouldings and the top of the facade is glazed. Drape at bottom of the clock face. The dial is enamelled with signs of the zodiac, minutes, hours and days. The pendulum has a regulator and the rim of the dial is beaded. From the Presidential hunting lodge at Marly. *83.328.1. Marly-le-Roi, France. Jan 83.

1064 French, 19th Century. Restoration Period Clock, 1817. Gilt bronze. 39.5 x 17.5 x 12.5 cm. Signed and dated on the dial: Robin, Horloger du Roy et Madame—1817. A plain rectangular case. The dial is decorated in appliqué work, depicting two cupids standing on either side of a brasier. The base is rectangular with doucine molding, long leaves and small palms resting on four milled lathed patterns. The small cornice is egg-shaped. Cupid plays a lyre and has a bow and quiver. The dial is white enamel. The rim of the dial is milled and beaded with long leaves; the glass is convex. 83.328.2. Marly-le-Roi, France. Jan 83.

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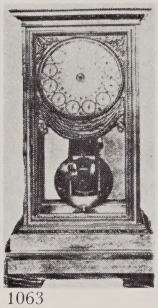
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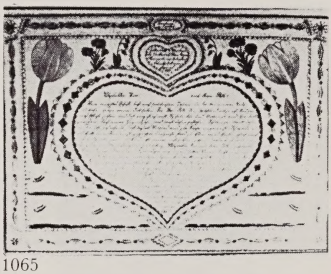
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Folk Art

1065 NEUCHTERLEIN, John George (American). Confirmation Certificate, 21 Mar 1869. Watercolor and pinprick on paper. 30.5 x 45.7 cm. Signed l/c: Johann Georg Nuechterlein den 21sten Marz 1869. Ref: Michigan Folk Art—Its Beginnings to 1941, Michigan State University, 1976, p.56, no.92. *83.311. Frankenmuth, Mi. 10 Sep 83.

Icons

1066 Greek. Archangels holding a picture of the Christ Child, 19th c. 93 x 37 cm. *83.232.5. Elafotopos or Kato Pedina, Greece. 10 Jan 82.

1067 Greek. Christ, 19th c. 93 x 53 cm. *83.232.4. Elafotopos or Kato Pedina, Greece. 10 Jan 82.

1068 Greek. Virgin and Child, 19th c. 93 x 63 cm. *83.232.3. Elafotopos or Kato Pedina, Greece. 10 Jan 82.

1069 MOSHOS, Ioannis (Greek). Annunciation with Jesus Christ and St. John Baptist, 1709. 29 x 39 cm. Inscribed in Greek at bottom: Lord, bless the soul of your servant Ioannis Moshos, painter of holy icons. *83.298. Kifissia, Greece. Summer 82.

Objects of Art

1070 GILSON, Giles (American, 20th Century). Urn. Wood. One of a kind, commissioned by the owner. *83.321. Melville, N.Y. 31 Aug 83.

Tapestries, Textiles

1071 French, 18th Century. Forest Tapestry. 250 x 150 cm. Woman holding a distaff in wooded landscape. *83.304.2. Senlis, France. 26 Apr 83.

1072 French, 18th Century. Forest Tapestry. 250 x 150 cm. Wooded landscape scene with horseman in lower left and long-legged wading bird in lower right. Leafy foliage in upper half of tapestry. *83.304.1. Senlis, France. 26 Apr 83.

Rugs and Carpets

1073 Heriz (Persia). Rug, ca 1890-1910. Wool. 360.7 x 294.6 cm. *83.277.6. Evanston, Il. 2 Aug 83.

1074 Heriz (Persia). Rug, ca 1890. Wool. 398.8 x 269.2 cm. *83.277.7. Evanston, Il. 2 Aug 83.

1075 Kuba (Caucasus). Rug, ca 1880. Wool. 152.4 x 121.9 cm. *83.277.8. Evanston, Il. 2 Aug 83.

1076 Kuba (Caucasus). Rug, ca 1880. Wool. 121.9 x 106.7 cm. *83.277.9. Evanston, Il. 2 Aug 83.

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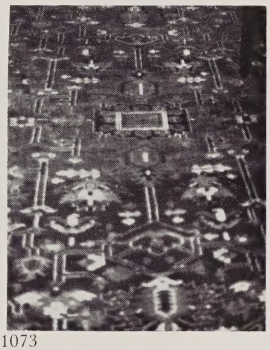
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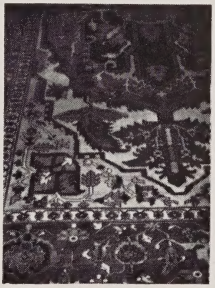
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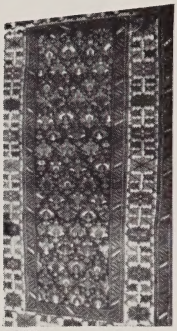
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Middle Eastern

1077 Islamic. Chandelier, 14th-15th c. Wood and bronze. 70 kg. From the Andalusian mosque, Fez. *83.313. Fez, Morocco. 14 Jun 82.

Greek

1078 Attic Red-figure Bobbin, ca 460 B.C. Ceramic. D 11 cm, Th 0.7 cm. Inv. No. P29670. Ref: T.L. Shear, *Hesperia* 42 (1973) p 367, pl 67a. Bobbin depicts Hermes and Ganymede. Axle of the bobbin is broken away at the back. *83.337. Athens, Greece. 1974.

1079 Attic Red-figure Pelike, late 5th c B.C. Ceramic. Two fragments: one depicting a man and woman facing one another and the other fragment shows a man. *83.317.7. Montpellier, France. 15 Mar 83.

1080 Attic Reticulated Lekythos, 4th c B.C. Ceramic, beige clay. H 11 cm. Black glaze on mouth, neck and base. Body decorated with a series of lozenges. *83.317.9. Montpellier, France. 15 Mar 83.

1081 Black-figure Pyxis, 4th c B.C. Ceramic. H body 5.2 cm, H cover 3.5 cm. Decorated with a stylized scroll on the lid and a chevron pattern on the body. *83.317.10. Montpellier, France. 15 Mar 83.

1082 Corinthean Aryballos, late 7th-mid 6th c B.C. Ceramic, beige clay. H 10.9 cm. Decoration in dark brown with red highlights. Two lions confront one another and on reverse, an incised rosette. *83.317.3. Montpellier, France. 15 Mar 83.

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1083 Corinthean Aryballos, late 7th-mid 6th c B.C. Ceramic, beige clay. H 11 cm. Decoration in black on one side and red on the other. Two women flank an incised rosette and an incised lotus bud. *83.317.4. Montpellier, France. 15 Mar 83.

1084 East Greek Amphora, 5th c B.C. Ceramic, ochre clay with red gloss. H 20.5. Black glaze on interior and exterior mouth, and at the base three horizontal bands on the body. *83.317.13. Montpellier, France. 15 Mar 83.

1085 East Greek Oinochoe, 5th c B.C. Ceramic, red clay. H 14.2 cm. Body decorated with black bands. *83.317.12. Montpellier, France. 15 Mar 83.

1086 Geometric Oinochoe, 7th c B.C. Ceramic, beige clay. H 12.5 cm. Black horiontal lines on base and handle and wavy lines above a diamond pattern on the neck. *83.317.2. Montpellier, France. 15 Mar 83.

1087 Pyxis, 6th c B.C. Ceramic, beige clay. H 11 cm. Decorated with partially preserved bands of black slip. *83.317.6. Montpellier, France. 15 Mar 83.

1088 Red-figure Oinochoe, South Italian: Gnathian, 4th c. Ceramic. Black glaze, decorated with white and yellow bands of vine wreaths. *83.317.11. Montpellier, France. 15 Mar 83.

1089 Skyphos, 4th c B.C. Ceramic. H 4.2 cm. Black glaze on interior and exterior. *83.317.5. Montpellier, France. 15 Mar 83.

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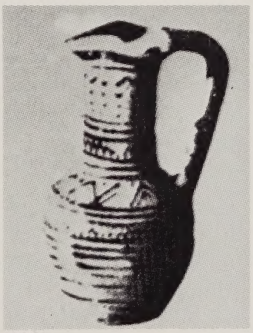

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Etruscan

1090 Red-figure Oinochoe, Torcop Group, 4th c B.C. Ceramic. H 28 cm. Black glaze with some white highlights. Mouth of the base has been partially re-worked. One female head on the neck. On the body two female heads face each other. *83.317.8. Montpellier, France. 15 Mar 83.

Roman

1091 Fusiform Unguentarium. Ceramic, yellowish clay. H 31 cm. *83.317.1. Montpellier, France. 15 Mar 83.

1092 Oil Lamp, 1st c A.D. Ceramic. 7 x 9 cm. Round, concave medallion depicting Roman chariot drawn by two horses and driven by winged figure. Volutes on the spout. *83.314. Coimbra, Portugal. 13 Aug 82.

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1093 Mosaic. 6 x 6 m. Prov: Baths of Diana, Castelgandolfo. Portion of a mosaic depicting two horses. *83.315. Castelgandolfo, Italy. Before 29 Aug 82.

1094 Female Mask, 1st c A.D. Wall fresco. 50 x 30 cm. Prov: Villa of Obellio Firmo, Pompeii. *83.316.2. Pompeii, Italy. 15 Oct 82.

1095 Pastoral Scene, 1st c A.D. Wall fresco. 70 x 100 cm. Prov: Villa of Obellio Firmo, Pompeii. Shepherd with flock. The panel is broken in the lower corner, the remaining part shows three animals. *83.316.1. Pompeii, Italy. 15 Oct 82.

1096 Venus Crowned by Cupid, 1st c A.D. Wall fresco. 50 x 40 cm. Prov: Villa of Obellio Firmo, Pompeii. Venus stands near altar. *83.316.3. Pompeii, Italy. 15 Oct 82.

1097 Standing Figure of a Woman, Roman copy of Hellenistic original. Marble. H 1.60 m. Ref: G.B. DeRossi, Bovillac, *Forma Italiae,* XV 1979, p 379, no 421, fig 642. Woman wears a chiton and himation and has lost her head and both arms. *83.318. Ciampino, Italy. 21 May 82.

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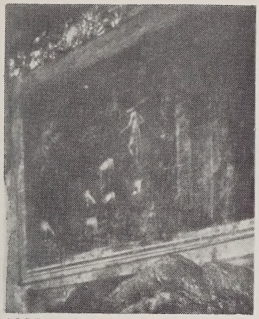

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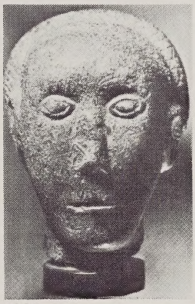
European

1098 Head of a Woman, said to be from Teodolinda, 7th-9th c. Porphyry. H 18 cm. Ref: S. Vigezzi, La Scultura in Milano, 1936; R. Bossaglia, La Scultura Italienne dall'Alto Medio Evo all'Ottocento, 1966. *83.215. Milan, Italy. 10 Dec 82.



1098

Arms and Armor

1099 American, 19th Century. Bowie Knife. Wood hilt with brass. Leather sheath with brass.
L 23.2 cm. Marked: A.G. Hicks, Maker, Cleveland, Ohio. Clip point blade, with sharpened false edge. Original leather sheath with brass throat and tip. Was the property of the abolitionist John Brown. *83.324. Columbus, Oh. 6 Jun 83.

1099

Index

American
  Arms and Armor 1099
  Folk Art 1065
  Objects of Art 1070
  Paintings 962-6
  Prints and Drawings 1014-15
  Sculpture 1046-53
Apollodoro, F. 991
Attic 1078-80
Austrian
  Paintings 967
Ballini, C. 992
Barbieri, G.F. see Guercino
Beckmann, M. 1035
Belgian
  Prints and Drawings 1016
Bella, S. della 1039
Bell-Smith, F.M. 968
Bernini, G.L., Att to 1039
Bishop, I. 1014
Black-figure 1081
Blackwood, D. 1017-18
Brandeis, A. 967
Bremer, M. 1046
Bueno, X. 1013
Campagnola, D. 993
Canadian
  Paintings 968-80
  Prints and Drawings 1017-19
  Sculpture 1054-5
Caron, P. 969
Caucasian
  Rugs and Carpets 1075-6
Cherney, M. 1054
Clerk, P. 1047-51
Colle, R., Att to Studio of 994
Corinth, L. 1036-7
Corinthean 1082-3
Corot, J-B-C. 984
Cosgrove, S.M. 970
Dutch
  Paintings 981
  Prints and Drawings 1020-1
East Greek 1084-5
English
  Prints and Drawings 1022-30
Ensor, J. 1016
Erté (R. de T.) 1061
Etrog, S. 1052
Etruscan 1090
Etting, E. 1015
European
  Antiquities 1098
Fitzgerald, L.L. 971-2
Flemish
  Paintings 982
  Prints and Drawings 1031-2
Fragonard, J-H. 983
French
  Clocks, Timepieces, Watches 1063-4
  Paintings 983-5
  Prints and Drawings 1033-4
  Sculpture 1056-61
  Tapestries, Textiles 1071-2
Gagnon, C.A. 973, 1019
Garbi, D. 1006
Gauthier, J.G. 974
Geometric 1086
German
  Prints and Drawings 1035-8
Gilson, G. 1070
Gnathian 1088
Gonzaga, P. Att to 1043-4
Grant, S.F. 1022
Greaves, W. 1023
Greek
  Antiquities 1078-89
  Ceramics 1078-89
  Icons 1066-9
Guardi, F. 1007
Guercino, Il 1000
Guys, C.E.A.H., Att to 985
Heriz 1073-4
Islamic
  Chandelier 1077
Italian
  Antiquities 1090-7
  Paintings 986-1011, 1094-6
  Prints and Drawings 1039-45
  Sculpture 1097
Jackson, A.Y. 975-7
Jordaens, J., Circle of 1031
Kollwitz, K. 1038
Kuba 1075-6
Lancret, N. 1033
Leduc, O. 978
Lippi, F. 987
Longhi, L. 995-6
Louis XVI 1063
Lund, D. 962-5
MacDonald, J.E.H. 979
Mariotto di Nardo 986
Maris, J.H. 981
Meissen 1062
Middle Eastern
  Chandelier 1077
Montagna, B., Att to 988
Moshos, I. 1069
Neapolitan School 1001
Neyts, G. 1032
Nuechterlein, J.G. 1065
Persian
  Rugs and Carpets 1073-4
Pilot, R.W. 980
Pompeiian 1094-6
Price, R.B. 1053
Red-figure 1078-9, 1088, 1090
Rembrandt van Rijn 1020-1
Reni, G. School 1041
Restoration Period 1064
Robin 1063-4
Roman
  Ceramics 1091-2
  Frescoes 1094-6
  Mosaics 1093
  Sculpture 1097
Romanesque 1056-7
Rosa, S., Att to 1042
Sanchez Coello, A., Att to 1012
Sano di Pietro 989
Sawatzky, E. 1055
Sicilian School 1008
Sivard, R.P. 966
Solimena, F., Att to 1009
South Italian 1088
Spanish
  Paintings 1012
Spencer, Sir S. 1024-30
Tiepolo, G.D. 1045
Tirtoff, R. de see Erté
Torcop Group 1090
Varotari, D. 997-9
Venetian School 990
Viollet-Le-Duc, E.E. 1034
Zanella, F. 1002